

Indirect Evidence In Rigved Indicating Avestan People Were Originally From Sapt-Sindhu Region

By VR Patil (email: vrpmet@yahoo.com)

Introduction:

Rigved consists of ten Mandalas/Chapters composed by the different Poets/Rishis/Sages over a very long duration but mostly during the **Mature and Late Harappan period (Indus-Saraswati Valley Civilization)**. Based on the information available in these Ten Mandalas/Chapters, the Rigvedic Scholars/Experts have categorized them into two classes i.e. the Early and Late Mandalas. Mandala 2, 3, 4, 6, and 7 are generally considered as the Early Mandalas or Old Books of **Rigved** and Mandala 1, 5, 8, 9, and 10 are treated as the Late Mandalas or New books.

In the past 150 years, various scholars, who studied **Rigved** from several angles, highlighted some new features present in the rigvedic text and also expressed their views in different fashions. Hence, we do not find unanimity among the rigvedic experts about many rigvedic characters including location and period of the composition of rigvedic text; purpose of performing several Yajnas; river Saraswati and its location(similar doubts have been raised about the other rigvedic rivers also); Asva/horse and its sacrifice; origin of the important Rigvedic Tribes (Bharatas, Anus, Druhyus, Purus, Turvasas and Yadus), their relationship with each other, and the causes of their fights and movements; the Dasas and Dasyus, and the reason behind their attack on Yajna; origin of Sanskrit language; influence of rigvedic culture on Hindu religion etc. Some say that the Aryans were indigenous people who spoke Sanskrit and composed **Rigved** in the North-western part of Indian Subcontinent (Greater Punjab of British Era and North-west region of present-day Pakistan), whereas, others profess that they came from Bactria Margiana Archaeological Complex (BMAC, Central Asia) region, first lived in present-day Afghanistan, there composed the Early Mandalas and then migrated to indian Subcontinent after the collapse of Indus Valley Civilization. This has really created serious problems for a new comer or an enthusiast who just wants to get better insight about the Rigvedic text but often gets confused due to divergent opinions conveyed by the different experts about the **Rigvedic Characters** and does not know which line of thinking to follow.

In the present article, I have focused my attention on the **Probable Origin of Avestan People**. Here, I am using Griffith's translation[1] as the main source of information on **Rigved** and reference [2] for data on various rigvedic characters. As usual, **Observation, Logic , Analysis and Common Sense**, the **main tools**, have been used to explore or investigate the origin of Avestan People who are nowhere reflected in the **Rigved**. Additionally, I have also touched upon the Influence of some Rigvedic Characters on three mythological stories.

Avestan People and their culture:

It is generally agreed that during the ancient time, the people, who lived in ancient Persia i. e. various parts of present-day Iran and Afghanistan, and adjoining area (also identified as “Old Iranian” by some), spoke a language many ways similar to ancient **Sanskrit**, but described as **Avesta** in modern days, are defined as **Avestan People**. Based on the existing variation in the dialects, the Avestan language is further divided by the linguists, into two classes; Old and Young Avestan. However, the striking similarities existing between Avestan and Vedic Sanskrit and their closeness to many European languages have made many researchers to believe that both would have got evolved from a common but imaginary source known as **Proto-Indo-European Language**, that is assumed to have spoken by the people of Eurasian Steppes around 3500 to 2000 BCE. Avestan language is also the language of Zoroastrian scriptures and hence, the **Avestan people** term is generally applied to the followers of Zoroaster and his supporters. Since Avestan language is very close to Rigvedic Sanskrit, some say that it would have been spoken language of the people who lived earlier to the second century BCE in Persia/west Asia.

The poet-priest Zarathustra is generally considered as the author of the **Gathas** that form the basis of the Zoroastrian religion. Similar to **Rigved**, it is said that Avestan texts also got orally transferred from one generation to other. Most of the scholars believe that Zoroaster must have lived at some time between 1500 and 600 BCE, but earlier to **Achaemenid Empire** as **Avesta** contains no name of the powerful rulers of this Persian Dynasty.

Similar to **Rigved**, ancient **Avestan** literature does not give detail account of lifestyle of the people, does not highlight the material culture of that time and also provides limited information on the customs and laws followed by the society. In other words, the composers of Avestan literature would have concentrated their attention mainly on the rituals and followed ascetic lifestyle.

Due to its geographical closeness to the Indus region, Avestan culture does show many similarities with the Rigvedic culture such as language and its grammar, composition and recitation of the hymns, oral tradition of transmitting the same from one generation to next, some beliefs and practices (Fire worship, offerings to water, Yajna, sacrifices, Upanayana ceremony, and use of Soma) but expresses opposite views about some of the Rigvedic Deities, particularly **Indra**. In **Avesta**, some vedic gods are described as the demons. The most important but common factor is that, both **Avestan** and the **Rigvedic people**, in a self-proclaimed fashion, have designated themselves as **Aryans**, meaning noble.

Some scholars state that, **Aryans** were originally from **Eurasian Steppes**, landed in **BMAC** region first, lived on the bank of river **Helmand**, and from here, due to some unknown reason, they got split into two groups, a section of the people moved to west, formed Avestan culture in Persia, and other group moved to east, developed an independent Rigvedic culture in Indian subcontinent.

“Geographical Reach” of the Rigvedic Priests:

In all ten mandalas of **Rigved**, the composers have mentioned various rivers in them. Some advocates of Aryans Migration Theory (AMT) assert that the rivers like **Saraswati** and **Rasa** could be the mythical features, whereas, other AMT proponents profess that names of most of these rivers may not be from Indian Subcontinent but from some other region, may be from present-day Afghanistan or Bactria Margiana Archaeological Complex (BMAC) and the migrated Aryans carried memory of their association with them, when they landed into the Indus Valley.

Two verses of the Hymn Rv-10.75 (5 and 6), clearly give names of the many rivers, that the Priests would have come across during the rigvedic period.

**Rv-10.75,5: Imam me ghaṅge yamune sarasvati śutudri stemam sacatā paruṣṇyā |
asiknyā marudvṛdhe vitastayārjikiye śṛṇuhyāsuṣomayā ||**

इमं मे गङ्गे यमुने सरस्वति शुतुद्रि सतेमं सचता परुष्ण्या ।

असिकन्या मरुद्द्रधे वितस्तयार्जिकीये शर्णुह्यासुषोमया ॥

**Rv-10.75,6: tṛṣṭāmayā prathamam yātave sajuh sasartvā rasayāśvetyā tyā |
tvam sindho kubhayā ghomatim krumummehatnvā saratham yābhirīyase ||**

तृष्टमिया परथमं यातवे सजूः ससर्त्वा रसयाश्वेत्या तया।

तवं सिन्धो कुभया गोमतीं करुमुम्मेहत्न्वा सरथं याभिरीयसे ॥

The Hymn, Rv-10.75 is popularly called as **Nadi-stuti Sukta**. But apart from the above mentioned verses, other verses of the hymn are addressed to river **Sindhu**. In my view, by inserting these two verses, probably lately, the composer has tried to dilute the importance of the river **Sindhu** and somehow got success in diverting the attention of the listeners/readers(now) from the otherwise hymn dedicated to river **Sindhu**, to the verses focusing many rigvedic rivers together.

But the fundamental question is, **why did the composer club all the rivers together in these two verses of the last Mandala?**

In my opinion, these rivers symbolically represent different locations where the rigvedic people lived or visited in the past during their lifespan and therefore, they (verses) directly bring the complete territory under one umbrella. On the basis of the names of two important rivers, now, the territory can be termed as the **Indus-Saraswati Valley**. In reality, no ancient civilization flourished without water, and hence at some point of time, these rivers too would have served as the lifelines for the people of Indus-Saraswati Valley. In two verses, by naming the important rivers of the rigvedic period together, along whose banks, the rigvedic Priests would have spent major part of their lives, the composer indirectly pays tribute to all of them or expresses deep gratitude for the generous support and love provided by them for many earlier generations of the Priests.

I personally feel that, the river **Saraswati** has been specifically defined as the “**Divine-**

Being', and hence remembered as the **Goddess** in many hymns. But in Mandala-2, 3, 6 and 7, and the verses of the late mandalas those praise the river **Saraswati** independently while performing Yajnas, and also mention of **other rivers** in the various mandalas of **Rigved**, clearly manifest, the “**Geographical Reach**” of the rigvedic Priests, meaning thereby, the movements, stay, and or visits paid by the Priests to different rivers / places but within the **Indus-Saraswati Valley**.

If it is not so, then why do we find different rivers in different mandalas?

In Mandala-9, why are the names of the important rivers from Middle-North and Far East zones, such as Asikni, Parusni, Vipasa, Yamuna, Ganga missing completely?

Similarly, in Mandala 2, 3 and 6, why are there no mention of the rivers from west zone i.e. Sindhu and its tributaries; and Middle-north zone, Parusni, Asikni as well?

In Mandala-2, **Saraswati** is the only name of a river found, that too, it has been praised as the **Best River, Best Mother, and Best Goddess** in one stroke. In other words, **Grtsamada**, the composer of this mandala, would have remained confined to the area adjoining to river **Saraswati**, and therefore, just name of one river appears in this mandala. All other mandalas indicate names of more than one river (whether active or passive references), and this is the main reason, I consider Mandala-2 as the starting point of the **Rigved**.

Though Mandala-5, 1, and 10 are generally considered as the Late Mandalas, but in these mandalas also, at some places, we find evidence of Yajna being conducted on the bank of river **Saraswati**. A Verse from Madala-5; Rv-5.43,11 indicates the same. In Mandala and 1 and 10, when the people were probably moving from the west bank of the river **Indus** to the east, in addition to river **Sindhu**, and the verses from the last two mandalas, specifically addressed to the river **Saraswati**- Rv- 1.03,1 to 12; Rv-10.17,7 to 10; and Rv-10.30,12 manifest the Yajnas performed on the bank of river **Saraswati**. Mandala-8 tells us King Chitra lives on the bank of river **Saraswati**.

This means to say that, with the exception of river **Saraswati**, wherever, the Priests got relocated themselves, they included names of the major rivers of that region in their hymns. It should be noted here that, **Alexander the Great**, an ancient Greek King, came to know about the **Rivers of Indus Valley** only when he entered the Indian Subcontinent with his army.

The people, animals, material culture (portable items), and seeds or saplings of the plants /trees can be physically shifted/transported from one place to other but not a river. Hence during the later period, the rigvedic Priests thoughtfully transferred the names of the rivers of their liking to East (Sarayu, Gomati and Saraswati- a hidden river that joins the confluence of river Ganga and Yamuna) and Saraswati/ Haraxvati to west (old/Avestan name of river Helmand of present-day Afghanistan). We must keep in mind that the rigvedic Priests did not live in an Information Age, and hence, rivers mentioned do reflect their stay on the banks.

Revisiting Some Important Rigvedic Characters:

There are many characters in **Rigved** which appear to be debatable, brain teasers/ riddles and hence, make it very interesting to read and understand and those include: the Deities- some Deities are the Natural forces but others are the imaginary figures like Indra, Visnu, Nasatya; the Demonic characters- Vrtra, Ahi, Vala; the human-beings- the Priests, various Tribes and their Leaders, Panis(traders); Some belonging to animal kingdom – Horses, Cows, Bulls, Sarama, Sheep, Goats, Dasas and Dasyus; whereas, a few are non-living things- Water, Soma juice, Milk, Grtra; rivers like Saraswati, Sindhu, Parusni, Asikni, Vipas, Yamuna, Ganga, Sarayu, Rasa etc.

In the following paragraphs, we shall discuss the role of some selected rigvedic characters that would provide some leads/clues about the **origin of Avestan People**. Before starting actual discussion, I wish to state that my order of the ten rigvedic mandalas is: 2, 3, 4, 6, 7, 5, 8, 9, 1, 10. Additionally, based on the information available in the Early Mandalas, I believe that the composers of the **Rigved** and their ancestors, during pre-rigvedic and the early rigvedic period lived in the **Sapt-Sindhu** region (Greater Punjab of British Era), but around the river Saraswati, and hence were aware of the **Seven Rivers**(Saraswati, Sutudri, Vipas, Parusni, Asikni, Vitasta and Sindhu) flowing in that region and the **Five Tribes** (Anus, Druhyus, Purus, Turvasas, and Yadus) as well (for mandalawise rigvedic verses and for more information on the terms; **Sapt-Sindhu** and **Five Tribes**, please see **Appendix-A**). But in the rigvedic text, the composers reveal the identity/actual names of these characters only when, they come in contact with them.

I. Sapt-Sindhu region, and the Five Tribes of Nahusa/Nahusha in the Early Mandalas:

Basically, **Rigved** talks about the **Beliefs, Practices** of the Priests and also their die-hard **faith** in the river **Saraswati**. Now we shall see, mandalawise, one by one, how other characters arrive on the Rigvedic canvas.

- **Mandala-2** tells us that the rigvedic Priests (Angirases, Bhrgus and others) live with King Bharata, (the founder of Bharata tribe) on the bank of river **Saraswati**. As the Priests are still on the bank of river Saraswati, other than river **Saraswati**, no new name of any of the **Sapt-Sindhu rivers** and no name from the **five tribes** figure in this mandala.
- **Mandala-3** appries us that Visvamitra, the lead composer along with Bharatas, move upwards but along the river **Saraswati** first, and then in the north direction, explores new areas of the **Sapt-Sindhu** region. Therefore, apart form **Saraswati** and its two tributaries (**Apaya** and **Drsadvati**), we find two new names of the **Sapt-Sindhu Rivers** i. e. **Sutudri** and **Vipas**. Despite getting into new territory, no name from the club of **five tribes** appear in this mandala.

- **Mandala-4** informs us that the **Bharatas and Vamadeva**, the lead composer have moved away from the river **Saraswati**. But **Srñjaya**, the tribe leader of **Bharatas** probably invades Middle-North zone and therefore, we get to know presence of three rivers, namely, **Parusni, Vipas and Sindhu** of **Sapt-Sindhu** region and the names of three out of **Five tribes**, i.e. **Purus , Yadus and Turvasas** when **Bharatas** come in contact with them.
- **Mandala-6** conveys us that Sage **Bharadwaja** first moves to Far East zone(river **Ganga**) and then comes back to river **Saraswati**. In this mandala, we see names of **four out of five tribes** i. e. **Purus, Yadus, Turvasas, and Druhyus**. But other than **Saraswati**, no river from **Sapt-Sindhu** area is found.
- **Mandala-7** indicates presence of **all Five Tribes** due the **War of Ten Kings** that was fought on the bank of river **Parusni** of **Sapt-Sindhu** territory. River **Saraswati** is highly praised by **Vasistha** in two dedicated hymns. River **Yamuna** of Far East zone also makes its appearance in the war between King **Sudas(Bharatas)**, and King **Bheda**, his supporters.

Above exercise has been done, just to highlight the fact that although, the Priests were aware of the **Five Tribes** (in a group, see **Appendix-A**), but their names start appearing in the rigvedic hymns only when the **Bharatas** move in upward direction and venture into the territories of some of the **five tribes**. In Mandala-2 and 3, no name of any of the five tribes figures. This may be due to the fact that Kings of **Bharata** clan and the **Priests** who were mainly confined to the lower-stream area but adjoining to river **Saraswati**, were yet to come in direct contact with them.

But the most striking feature of Mandala-7 is that, Vasistha, the composer of this mandala, makes it crystal clear that in reality, the Five Tribes do not praise Indra and also, perform no Yajna. Mandala 4 and 6 provide some references of Purus, Yadus and Turvasas occasionally participate in Yajna ceremony, most probably out of compulsion. Following verses from Mandala-7 explains the typical situation present at the time of war of ten kings.

Rv-7.18,16: अर्धं वीरस्य शर्तपामनिन्द्रं परा शर्धन्तं नुनुदे अभि कषाम | इन्द्रो मन्युं मन्युम्यो मिमाय भेजे पथो वर्तनिम्पत्यमानः ||

ardham vīrasya śṛtapāmanindraṃ parā śardhantaṃ nunude abhi kṣām |

indro manyuṃ manyumyo mimāya bheje patho vartanimpatyamānaḥ ||

Rv-7.18,16: The hero's side who drank the dressed oblation, **Indra's denier**, far o'er earth he scattered.

Indra brought down the fierce destroyer's fury. He gave them various roads, the path's Controller.

Rv-7.83,7: दश राजानः समिता अयज्यवः सुदासमिन्द्रावरुणा न युयुधुः | सत्या नर्णामदमसदामुपस्तुतिर्देवा एषामभवन देवहूतिषु ||

daśa rājānaḥ samitā ayajyavaḥ sudāsamindrāvaruṇā na yuyudhuḥ |

satyā nṛṇāmadmasadāmupastutirdevā eṣāmahavan devahūtiṣu ||

Rv-7.83,7. Ten Kings who worshipped not, O Indra-Varuna, confederate, in war prevailed not o'er Sudas.
True was the boast of heroes sitting at the feast: so at their invocations Gods were on their side.

This means to say that Mandala-7 of Rigvedic text, illustrates that the war between king Sudasa and ten other kings, is actually the fight between two types of people, i.e. **Indra lovers** (the Priests, Bharatas and Trutsus) and **Indra haters** (Five Tribes of Nahusas and other five tribes- the Pakthas, the Bhalanas, the Alinas, the Sivas, the Visanins as well).

The very co-existence of the Indra-believers and Indra-nonbelievers on the landscape of **Rigvedic text**, actually provides Strong Evidence that the **Avestan people**, who regularly termed **Indra** as a Demonic Character, would have been originally from the **Sapt-Sindhu** region.

But the Avestan literature does not provide any information or a clue on the presence Indra believers in that region(why?). It projects only one side i.e **Indra as Devil/Demon**.

II. Role of the Five Tribes of Nahusa/Nahusha in the Late Mandalas:

As mentioned earlier, my sequence of the five Late Mandalas, is 5, 8,9, 1,and 10.

Now we shall see the role of the Five tribes of Nahusa in the five late mandalas.

Mandala-5:

- A verse **Rv-5.31, 4** indicates that **Anus bring chariot** means they are in active mode.
- There is no reference of **Druhuys** in this Mandala.
- There is no mention of **Purus** in this mandala.
- One combine reference in a verse **Rv-5.31,8** indicating that as if, **Indra** rescues **Yadu** and **Turvasa** from gushing water of a river. But similar type of reference is also found in Mandala-4 (Rv-4.30,17), and 6 (Rv-6.20,12), hence can be treated as an old reference..

In short, **Mandala-5** gives a hint about some contact of **Anus** with the **Priests** .

Mandala-8:

- In verse **Rv-8.4,1**; the composer call **Anava** and **Turvasa** together as the brave champions.
- A verse, **Rv-8.10,5** from a hymn dedicated to **Asvin** indicates the Poet taking four out of five tribes by names i. e. **Druhyu**, **Anu**, **Yadu** and **Turvasa** together, but requests **Asvin** to come to him. This is the only but casual reference of **Druhyu** tribe in this mandala.
- **Rv-8.53,10** is the only verse, that shows direct contact of **Purus** with the Priests while drinking **Soma**.

Verse Rv-8.21,18 gives a reference of King Citra/Chitra dwelling on the bank of river **Saraswati**, and from the location of his kingdom, probably indicates that he belongs to **Puru/Bharata** clan.

- **Turvasa** and **Yadu** combination actively appear together in five different verses- **Rv-8.4,1** and **7**; **Rv-8.7,18**; **Rv-8.9,14**; and **Rv-8.45,7**. This directly reflects their close association with the Priests of Mandala-8.
- **Rv-8.1,31** independently describes that **Yadu's** son is very rich as he has many cows/ herds of kine. Similar reference as **Yadavas**, is also present in the verses **RV-8.46,6** and **8.46,8**.
- **Rv-8.4,19** mentions that of **Kurunga**, a **Turvasa king** offering gifts to the Priests.

In other words, during the period of composition of Mandala-8, the rigvedic Priests appear to be in close contact with the **Yadu** and **Turvasa**. **Anus** and **Purus** have occasional but straight contact with the Poets. But **Druhyu** may be living farther from the locations of residence of the composers. Among all five tribes, Mandala-8 portrays that **Yadu/Yadavas** as the best herders.

Mandala-9:

- No mention of **Anu**, **Druhyu**, and **Puru** in this mandala.
- Casual reference of **Turvasa** and **Yadu** in the verse is present in verse **Rv-9.62,2**. But no evidence of active participation in Yajna by name.
- But **Rv-9.88,2**; gives informal reference of celebration of victory of **Nahusa's** tribe in the battle-field. Additinally, **Rv-9.91,2** indicates some wise descendants of **Nahusa** pressing Soma for banquet in the name of Heavenly people.

In Mandala-9, as Soma preparation and its use is the main point, there is little involvement of any of the **five tribes of Nahusa**.

Mandala-:1

- Names of all five tribes, **Anus**, **Druhyus**, **Purus**, **Turvasas** and **Yadus** first time figure together in the verse **Rv-1.108,8**. This is the only reference in **Rigved**, where names of all **five tribes of Nahusa** are found together.
- No independent reference of **Anu** and **Druhyu** in any of the 191 hymns.
- There are old reference about **Purukutsa**, (**Rv- 1.63,7**; **Rv-1.112,7** and **Rv-1,174,2**) a king of **Puru** clan who is actually a part of the two early mandalas; Mandala-4 and 6. Also, earlier incidence during the period of **Trasadasyu**, who is son of **Purukutsa** has been repeated in a Verse **Rv-1.112,14**. Similarly, general reference of Indra helping **Puru** by shattering ninety nine forts of Sambara also surfaces in **Rv-1.130,7**.
- As far as **Turvasas** and **Yadus** are concerned, there is an old reference from earlier mandalas of **Indra** saving duo from the flood of rivers (**Rv-1.174,9**). In the verses; **Rv-1.36,18** and **Rv-1.54,6**; we find fresh references of **Yadu** and **Turvasa** being present during

Yajna, with other persons.

- There is one informal but independent reference of **Turvasa** wherein, the composer requests **Nasatya**, whether far away or with **Turvasa** or anywhere, please come to him.

Some of the references present in Mandala-1 are the repeatation of the old incidences such as the verses related to Purukutsa, Trasadasyu, Indra saving Turvasa and Yadu etc. However, there are some verses that show continuity between the association of the Priests and Yadu, Turvasa duo. There is no direct evidence of the Priests having contact with **Anu** and **Druhyu** during the period of Mandala-1, but the presence of all five names of **tribes of Nahusa** in a verse **Rv-1.108,8** manifests that the Priests clubbed all five warrior classes/people together but wanted **Indra-Agni** to pay attention to them only.

Mandala-10:

- There is no direct or indirect mentioning of **Anu** and **Druhyu** in this mandala.
- A term, **Purus** appears just in a verse; **Rv-10.48,5** describing, that they are in friendship with the composer. But a fresh reference of **Kurusravana**, who is a son of **Trasadasyu** (son of Purukutsa/King of Puru clan: Mandala-4 and 6) is seen in action, as the composer identifies him as the most liberal Prince. A verse; **Rv-10.150,5** mentions **Trasadasyu**. This has to be very old reference as the names of many oldtime Senior Rishis such as **Bharadwaja**, **Atri**, **Kanva** and the host priest **Vasistha** appear together.
- As usual, **Yadu** and **Turvasa** are seen together in a verse **Rv-10.49,8** encouraging the composer to kill the foes. Additionally, a verse **RV-10.62,10** explains that both give two **Dasas**(probably the **domesticated dogs**) along with rich store of kine.
- There is an indirect reference about the tribes/people/persons who are originated from **Nahusa**, still follow the old established order and continue to worship **Agni**.

In short, in Mandala-10, there no direct reference in any form of **Anus** and **Druhyus**. But **Purus** presence is directly seen through one verse- **Rv-10.48,5** . However, **Yadus** and **Turvasas** are found to be in regular touch with the composers.

Gist of all five late mandalas brings out the fact that both **Yadus** and **Turvasas** maintain the continuity in their close partnership with the Priests. **Purus** also appear to have occasional connection with the composers. **Druhyus** are not at all seen in action in the all five late mandalas as they may be living in isolation, but far away (South-west region of Indus Valley may be the location of **Druhyus'** residence)) from the locations of the main activities of these Mandalas. But the most noticeable feature is that, **Anus**, who are occasionally seen in action in Mandala-5 and 8, got suddenly disappeared from the scene. **Where did the Anus go after Mandala-8?**

Probable locations of settlements of the five tribes and the Priests during the composition of some Late Mandalas or after Mandala-10 are as follows,

\$ The Priests: As mentioned in **Rigved**, the Priestly community was very much fond of river **Saraswati**, and therefore, they would have identified the banks of river **Ganga** as the best place in Doab region for their settlements (**Vaman Pattern of Settlement**).

@Purus: Both History and the Legends inform us that **Purus**(including Bharatas) who lived in the upperstream region river Saraswati would have just got relocated themselves to the east and formed **Kuru State** in present-day Haryana state. In Mandala-10 there is a reference of Prince **Kurusravana**, who is described as a son of Trasadasyu, earlier king of Puru Clan.

***Yadus and Turvasas :** As mentioned in Mandala-10, **Yadus** possessed major wealth in the form of cattle (kine and buffalo), after the Mandala-10, they would have got settled around the river **Yamuna (Krishna Pattern of Settlement)**. **Turvasas**, being more aggressive (**brave champion** as per **Kanva**) than **Yadus**, would have gone to east of river **Ganga** and formed kingdoms on the banks of new rivers, **Sarayu** and **Gomati** first (**Ram Pattern of Settlement**).

Druhyus: Probably lived in **South-west region of Indus Valley** but subsequently (after or during the period of Mandala-9) moved to west but out of the Indus Valley (**Mitanni of Syria, Iraq**).

% Anus: On the basis of presence of various western tributaries of river **Sindhu** in **Mandala-8**, and absence of active participation of **Anus** in Mandala-9, 1, and 10; considering these two factors together, in all probability, after Mandala-8 period, along with a section of **Bhrgus (strongly opposed Angirases)**, they would have moved out of **Indus Valley** but in the North-west direction, lived on the bank of river **Helmand** for sometime and then gone to Persia to form **Avestan** culture.

III. Soma Pavamana:

In addition to word “**Aryans**”, “**Soma**” is another important word that is found in both **Rigved** and **Avesta**. **Hoama** of Avesta is a cognate of rigvedic word **Soma**.

In **Rigved**, Soma juice is described as the favourite drink of God **Indra** and Sages/ Rishis as well. Mandala-9 is totally dedicated to **Soma**, and at some places, the composers have given it, the status of **God** as well. While performing Yajna, the Seers used to offer freshly prepared Soma Juice as an oblation to the Gods of their choice and also used to serve all those, who attend the Yajna ceremony.

A verse **Rv-9.46,1** of **Mandala-9** informs us that the Soma plant grows on Mountain

(**Parvata-vridh**). Also in the verse, **Rv-9.62,4**; **Soma** has been described as **mountain born plant** and the juice is extracted from it by pressing its twigs/stems between the stones (mortar and pestle). The term **Soma**, is found in all mandalas of **Rigved**, but the actual procedure of purifying its juice by using **wool** has been properly described in Mandala-9. In Hymn **Rv-9.108**; the composer defines **Soma juice** as the best source of enlightenment and immortality as well.

In Griffith Translated the Early Mandalas of Rigved, the availability or bringing of **Soma** plant is linked with a bird, **Falcon** (other experts use Eagle or Garud instead), poetically reported in a such way, to stress that, **Soma** comes from **a long distance** to the locations where the composers were living at that time. **Pavamana** (पवमान) is a special designation given by the priests to processed /purified **Soma**, and it literally means, purified or flowing clear. In Mandala-8, a word **Pavamana**, appears only once, in the Hymn, **Rv-8.101**. But in Mandala-9, it is found around 250 times.

Having seen similarity of **Soma** ritual in **Rigved** and **Avestan** literature, some champions of AMT, regularly postulate that **Aryans** on the way from Eurasian Steppes, would have lived in the northern mountainous territory of BMAC region first for a long time, learned there making of **Soma** juice, and then moved to Persia and Indus valley. Therefore, both Avestan and Rigvedic people were aware of proper preparation and use of **Soma** juice.

Then the question arises, **if it is so, why do we not find the term, Pavamana in all Early Mandalas of Rigved?** It appears very late, that too, when the Priests of Mandala-8 pay visit to the extreme corner of North-western mountainous region of Indian Subcontinent (on the basis of names of the North-western rivers present in Mandala-8 and 9).

Some say that the Rigvedic Priests carried memories of their stay in BMAC region along with them, when they migrated to Indus Valley. Then the question is, how did they selectively forget **Bactrian Camel**, that was domesticated earlier itself in BMAC region, around 2500 BCE? Surprisingly, the migrated Priests kept every minute details of a Chariot in their minds, How?

Summing-up:

Circumstantial evidence available in the rigvedic text, leads to the following inferences;

- Simultaneous/concurrent presence of **Indra- Believers** and **Indra-nonbelievers** in **Mandala-7**, makes it crystal clear that at the time of Composition of the **Early Mandalas of Rigved**, the people having **divergent views** about the same rigvedic characters (e.g. **Indra, Yajna, etc**) were independently living in the **Sapt-Sindhu** region and drying up of the river **Saraswati** could be the main cause for the War between the two opposite sides. But side effect of the war is that, it has brought the **Priestly community** closer to the **Five tribes of Nahusa**, lived together for some

time, and then due to some friction, specifically, **Anus** got separated from the rigvedic Priests and went back to their earlier views as the **Non-believers of Indra**.

- Absence of active reference of **Anu** tribe in Mandala-9, 1 and 10; indirectly manifests that, after the period of Mandala-8, along with some Priests (**Bhrgus**), once for all, it would have left the **Indus Valley** region through the **Khyber** pass and permanently got settled in present-day Afghanistan/Persia and there, formed independent Avestan culture. **Bhrgus** would have called **Indra** as **Angra Mainyu**.
- As the cold mountainous region of North-western territory of Indus Valley was the main source of **Soma** plant, since this mountainous region forms the border between the Indus Valley and present-day Afghanistan, we find presence of **Soma** and its use in both **Rigvedic** and **Avestan** literature.
- There are casual references of **Druhyus** in two late Mandalas i.e. Mandala-8 and 1. In all probability, after Mandala-7, there would not have been direct contact between the rigvedic Priests and **Druhyus** who would have lived in isolation somewhere in south-western region of Indus Valley with a section of Bhrgus.

References:

1. “Rig Veda”(Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF format
2. Rig Veda (Griffith Translation)-Table of Content, Alphabetical frequency etc. from the Intratext Digital Library available on [www.Intratext .com](http://www.Intratext.com)

Special Notes:

1. In my opinion, the word **Avesta** could have been originated from Sanskrit word **Ved**. In **Sanskrit**, **Ved** means to know/knowledge. After splitting from the rigvedic people, both **Anus** and **Bhrgus** would have started opposing favourite God **Indra** of rigvedic Priests, and the sacrifices made in **His** name. Then the Hardcore Rigvedic Priests, led by **Angirases** would have purposely called them together as **A-ved People** and the new location where they shifted, as **Aved-sthal**. Over a period of time, it would have got corrupted to **Aved-sthan** to the **Avestan** and finally as **Avesta**.

When it is said that rigvedic term, **Sapt-Sindhu** became **Hept Hendu** in Avestan literature, then why Sanskrit word **A-ved-sthal** can not become **Avestan**?

2. Based on the some existing similarities among the many Indian and European languages, the Linguists/Experts have clubbed them together as **Indo-Aryan** or **Indo-Iranian** or **Indo-European** or **Proto-Indo-European** (PIE) families of Languages. If we observe these terms carefully, we find that the word “**Indo**”, precedes other words such as **Aryan**, **Iranian**, **European**. This indirectly highlights the fact that, **Sanskrit/Indian language** has everlasting influence over other languages.

Influence of some Rigvedic characters on the composition of Hindu Puranas/Legends:

Rigved is generally considered as the oldest literature produced in the Indian Subcontinent. Hence it is quite natural to have its influence on the composition various Vedas, Puranas/Legends, Epics, and Other Philosophical Texts composed during the later period. In the following paragraphs, I wish to highlight some selected characters present in Puranas, which could have been inspired from the Rigvedic features.

1. Kunti of Mahabharata and Yayati of Rigved:

Since many people are aware of **Mahabharata** Epic, it is better to start discussion on the said topic with the character, **Kunti**. In Mahabharata, **Kunti** has been portrayed as the mother of Five sons, together called as **Pandavas** (three her own sons- Yudhistir, Bhima and Arjuna, and two step sons- Nakula and Sahadeva). But she has one more son known as **Karna** who is supposed to have born to unmarried **Kunti** (earlier to her marriage to King Pandu) from Suryadev (Sun god) due to the boon given by Sage Durvasa. As per the Epic, the story of Birth of **Karna** is purposely kept secret and known only to selected persons.

When Mahabharata war between Kauravas and Pandavas gets over, Pandavas achieve victory, then after some time, in a Sraddha function being conducted on the bank of a river, while **Pandavas** are busy in paying tribute to their deceased ones in the war, suddenly **Krishna** tells **Yudhistir** to perform rite in the name of **Karna**, who regularly stands opposite to **Pandavas**. When **Yudhistir** asks **Krishna**, “What made you to say so?” Then **Krishna** reveals the truth behind the birth of **Karna** and says “ Though he is illegitimate son of your mother **Kunti**, but one way, he is your Elder Brother”.

In **Rigved**, Mandala-6 informs us that the **Five tribes** are related to King **Nahusa/Nahusha**, and as per Mandala-7, they do not believe in **Indra** and also do not perform **Yajnas**. But Mandala-10 tells us that **Yayati** is the son of **Nahusa**, who participates in **Yajna** being performed by the earliest Angirasa (Mandala-1). As per Hindu mythology, **Yayati** has five sons from two wives- **Druhyu**, **Anu**, **Turvasa**, **Yadu** and **Puru** (these are the names of five tribes in **Rigved**) and he exchanges his old age with the youngest son, **Puru**. In other words, similar to birth of **Karna** of Mahabharata, the rigvedic Priests, for many generations together, would have intentionally kept the secret of actual relation between **Yayati** and the original leaders of the **Five tribes** with them only. Probably, some mischievous act of **Yayati** would have annoyed his father, and young **Yayati** would have been forced to leave the kingdom, and in distress, joined the ancestors of the Priests who lived away from the kingdom of **Nahusa** and started a new life there after marrying to some Priest's daughter. Similar to **Karna** of Mahabharata, King **Nahusa** would not have given legal heir status to **Yayati** and his children, hence did not give share of his kingdom. Probably, after the victory in the War of Ten Kings, when King **Sudas** (Leader of Bharata tribe) and **Vasistha** went to Puru's land,

then someone would have revealed the old story of **Puru** making his old father, **Yayati**, king of the former's country. Therefore, having learnt about this, **Sudas** who already got fed up with long lasting wars, did not show any interest in moving with the Priests but decided to stay in Puru's land where his ancestor, **Yayati** spent his last years. Hence, the Priests chose **Yadus** and **Turvasas** as their new companions for future activities. In **Rigved**, **Nahusa** is shown in flashback, in a negative role, but gets the status as forefather of the **Five tribes**. In **Mahabharata**, **Bhishma**, a real hero of the Epic, though has affection for **Pandavas** but fights the war against them.

Considering some acts of **Yayati** of **Rigved** and **Kunti** of **Mahabharata** as unethical nature, probably, the composers of these ancient texts, did not give due importance to them.

2. Visnu in Rigved and in Vamanavatar:

In **Rigved**, similar to Supreme God **Indra**, God **Visnu**, appears to be imaginary god. Like Indra, Visnu is also present in the Early and Late Mandalas of **Rigved** and invoked by the Priests during Yajna alongside Indra and other deities. In Rigved, there are seven hymns specifically dedicated to Visnu (some are with Indra), but has been given less importance by the Priests as compared to many other deities, eg. Indra, Agni, Mitra, Varuna, Asvin, Surya, Vayu, Visvadeva etc. In some verses, **He** appears with **Indra** as a friend and who helps **Indra** in destroying **Vrtra** and the forts of **Sambara**. In some hymns, **He** finds place along with many deities.

Three Strides are the speciality of **Visnu**. As per Rigved, **He** just needs three steps to cover whole universe that includes Akasha(Sky), Antariksha (Space), and Prithvi(Earth). Various verses of Mandala-1, 6, 7, 8, and 10 describe **his** actions in details. But in some verses of Mandala-1, the composers have elevated **Visnu** to the status of **Indra**, described **him** as a creator of water, guardian/protector of the world who gives wealth and happiness to the people.

In Dashavatar Story, **Visnu** takes 5th incarnation as **Vaman** (Dwarf person) who applies his rigvedic principle of **Three Strides** to dislodge king **Bali** from the throne which the latter captures by defeating **Indra**. In this way **he** helps **Indra** to regain his lost kingdom, but here **Visnu** is shown more powerful than **Indra**.

3. Shadow of river Saraswati over the story of origin of river Ganga:

Since ancient time, river **Ganga** has been treated as the **Holiest river in various Hindu legends**. There is a myth behind its origin and arrival on the land, that has been explained below;

As per **Hindu Mythology**, when **Vishnu** takes incarnation as **Vaman** (5th out of ten Avatars -as a Dwarf brahmin). **He** accidentally creates a hole with his foot, then pure water from universe enters the hole forming river **Ganga**. Therefore, some places it is also described as **Vishnupadi**-meaning originated from foot of **Vishnu**. **Sapteshwari** is also name of river **Ganga**, very close to

the rigvedic term **Sapt-Sindhu**. It is said the **Indra** takes **Ganga** to Heaven to serve all gods there.

Once, **Sagara**, a King of **Ayodhya** decides to perform **Ashvamedha** Yajna for well-being of his Kingdom. Due to Sagara's action, **Indra**, the king of Gods gets shaken as *He* feels that after successful completion of Yajna by **Sagara**, *he* would loose importance. Then to create problem for **Sagara**, **Indra** steals a horse of Yajna and ties it to a tree of Sage Kapila's Ashrama. When horse goes missing, King **Sagara** sends his 60,000 sons in search of it, who somehow locate the horse in **Kapila's** ashrama. They assume that Sage **Kapila** has stolen the horse of Yajna and start abusing him, in the process disturbs his meditation/penance. When Sage opens his eyes, due to his fiery glance, all sixty thousands sons of king Sagara get burnt to death. When souls of the all dead start wandering as the ghosts, since final ritual could not be completed, then **Anshuman**, one remaining son, requests the Sage to find solution to the problem. Then Sage **Kapila** tells him that only pure water of **Ganga** can wash their sins. But to so, river **Ganga** has to be brought to the Earth from the Heaven by praying to **Bramha**.

Despite making serious attempts, **Anshuman** and other descendants of Sagara, fail to get success in bringing **Ganga** to the earth. Finally it is **Bhagiratha**, son of King **Dilip**, puts hard work, convinces **Brahma**, who then orders **Ganga** to go to the earth, to cleanse the the soul of the ancestors of **Bhagiratha** to release them to Heaven. With the help of **Shiva**, finally, **Bhagiratha** succeeds in getting smooth descend of river **Ganga** and completes the final rites, and gets released the souls of his ancestors.

I see the shadow of river **Saraswati** in it. **Rigved** tells us that the Priests, who earlier lived on the bank of river **Saraswati**, faced acute water problem due to drying up of the river, and hence, were forced to shift to west of river **Sindhu** for some time. Probably, during the period of Mandala-1 and 10, once again, they started moving to east, spent some time on the bank of river **Saraswati** (some verses of Mandala-1 and Mandala-10 addressed to river **Saraswati** indicate the same), and finally got settled on the bank of river **Ganga**. But the water crisis experienced by the ancestors of the Priests on the bank of river **Saraswati**, was probably haunting to them.

To make sure that river **Ganga** flows continuously, through-out the year (perennial river), they would have told a King of Ayodhya (**Turvasa** clan) to find out the origin of river **Ganga**. Accordingly, a king (Sagara) would have decided to send his sons (six?) to trace the origin of the river. But due to some natural calamity either severe snow fall or difficult terrain, when they did not return, then the King would have sent some more people in search of them, but they too lost their lives, hence did not come back to the kingdom. Finally, **Bhagiratha**, a descendant of the Ayodhya king could have succeeded in locating the source of river **Ganga**, (upstream known as **Bhagirathi**), commonly called as **Gangotri** (a glacier) which would have provided desired confidence to the Priests to continue their stay on its bank. Today, the word **Bhagiratha** also means **Hardwork**.

Revisiting Verses pertaining to Sapt-Sindhu and the Five Tribes

In **Rigved**, we find presence of some special terms often used by the composers and can be called as the important characteristic features of the rigvedic text. Two such terms are **Sapt-sindhu** and the **Five Tribes**.

The term, **Sapt-Sindhu** represents the rigvedic region where seven important rivers **Saraswati**, **Sutudri** (Sutlej), **Vipas** (Beas), **Purusni** (Ravi), **Asikni** (Chenab), **Vitasta** (Zhelum) and **Sindhu** (Indus) flow.

The term, the **Five Tribes** actually includes **Anus**, **Dhruhyus**, **Purus**, **Turvasas**, and **Yadus** who are described descendants of **Nahusa** in **Mandala-6**.

Sanskrit verses indicating these two terms (inclusive of similar features) in **DevNagari** script are given first, followed by English version, and finally, verses from Griffith translation of the same have been placed next in the order(denoted as-#) in the **order 2, 3, 4, 6, 7, 5, 8, 9, 1, and 10**.

I. **Sapt-Sindhus/Seven Rivers/Seven Streams/Seven Floods/Seven Mothers:**

1. **Rv-2.12,3:** यो हत्वाहिमरिणात सप्त सिन्धून् यो गा उदाजदपधा वलस्य | यो अश्मनोरन्तरग्निं जजान संक्क समत्सु स. ज. इ. ||

yo hatvāhimariṇāt **sapta sindhūn** yo ghā udājadapadhā valasya |

yo āsmanorantaragniṁ jajāna saṁvṛk samatsu s. j. i. ||

Who slew the Dragon, freed the **Seven Rivers**, and drove the kine forth from the cave of Vala,
Begot the fire between two stones, the spoiler in warriors' battle, He, O men, is Indra.

2. **Rv-2.12,12:** यः सप्तश्मिर्ष्वभस्तुविष्मानवास्त्रजत सर्तवे सप्तसिन्धून् | यो रौहिणमस्फुरद वज्रबाहुर्दामारोहन्तंस.ज.इ. | |

yaḥ saptaraśmirvṛṣabhastuviṣmānavāsrjat sartave **saptasindhūn** |

yo rauhiṇamasphurad vajrabāhurdyāmārohantaṁs. j. i. ||

Who with seven guiding reins, the Bull, the Mighty, set free the **Seven great Floods** to flow at pleasure;
Who, thunder-armed, rent Rauhina in pieces when scaling heaven, He, O ye men, is Indra.

3. **Rv-3.1,4:** अवर्धयन् सुभगं सप्त यह्वीः शवेतं जज्ञानमरुषम्महित्वा |

शिंशुं न जातमभ्यारुरश्वा देवासो अग्निजनिमन वपुष्यन् ||

avardhayan subhagam **sapta yahvīḥ** śvetam jajñānamaruṣammahitvā |

śiśum na jātamabhyāruraśvā devāso agniṁjaniman vapuṣyan ||

Him, Blessed One, the **Seven strong Floods** augmented, him white at birth and red when waxen mighty.
As mother mares run to their new-born you ling, so at his birth the Gods wondered at Agni.

4. Rv-3.1,6: वव्राजा सीमनदतीरदब्धा दिवो यहीरवसाना अनग्राः | सना अत्र युवतयः सयोनीरेकं गर्भं दधिरे सप्त वाणीः ||

vavrājā sīmanadatīradabdhā divo yahvīravasānā anaghnāḥ |
sanā atra yuvatayaḥ sayonīrekaṁ gharbhaṁ dadhire sapta vāṇīḥ ||

He sought heaven's Mighty Ones, the unconsuming, the unimpaired, not clothed and yet not naked.
Then they, ancient and young, who dwell together, Seven sounding Rivers, as one germ received him.

5. Rv-4.19,3: अत्र्णुवन्तं वियतम अबुध्यम अबुध्यमानं सुषुपाणम इन्द्र | सप्त परति परवत आशयानम अहिं वज्रेण वि रिणा अपर्वन ||

atṛpṇuvantaṁ viyatam abudhyam abudhyamānaṁ suṣupāṇam indra |
sapta prati pravata āśayānam ahiṁ vajreṇa vi riṇā aparvan ||

The insatiate one, extended, hard to waken, who slumbered in perpetual sleep, O Indra,-
The Dragon stretched against the seven prone rivers, where no joint was, thou rentest with thy thunder.

6. Rv-4.28,1: तवा युजा तव तत सोम सख्य इन्द्रो अपो मनवे सस्रुतस कः | अहन्न अहिम अरिणात सप्त सिन्धून अपाव्रणोद अपिहितेव खानि ||

tvā yujā tava tat soma sakhya indro apo manave sasrutasa kaḥ |
ahann ahiṁ ariṇāt sapta sindhūn apāvṛṇod apihiteva khāni ||

Allied with thee, in this thy friendship, Soma, Indra for man made waters flow together,
Slew Ahi, and sent forth the Seven Rivers, and opened as it were obstructed fountains.

7. Rv-6.7,6: वैश्वानरस्य विमितानि चक्षसा सानूनि दिवो अमृतस्य केतुना | तस्येदु विश्वा भुवनाधि मूर्धनि वया इव रुरुहुः सप्त विसुहः ||

vaiśvānarasya vimitāni cakṣasā sānūni divo amṛtasya ketunā |
tasyedu viśvā bhuvanādhi mūrdhani vayā iva ruruhuḥ sapta visruhaḥ ||

The summits of the heaven are traversed through and through by the Immortal's light, Vaisvanara's brilliancy.
All creatures in existence rest upon his head. The Seven swift-flowing Streams have grown like branches forth,

8. Rv-7.18,24: यस्य शरवो रोदसी अन्तरुर्वी शीर्ष्णे-शीर्ष्णे विबभाजा विभक्ता | सप्तेदिन्द्रं न सरवतो गर्णन्ति नि युध्यामधिमशिशादभीके ||

yasya śravo rodasī antarurvī śīrṣṇe-śīrṣṇe vibabhājā vibhaktā |
saptedindram na sravato ghaṇṇanti ni yudhyāmadhimaśīśādabhīke ||

Him whose fame spreads between wide earth and heaven, who, as dispenser, gives each chief his portion,
Seven flowing Rivers glorify like Indra. He slew Yudhyamadhi in close encounter.

9. Rv-7.66,15: शीर्ष्णः-शीर्ष्णो जगतास्तथुषस पतिं समया विश्वमा रजः | सप्त सवसारः सुविताय सूर्य वहन्ति हरितो थे |

śīrṣṇaḥ-śīrṣṇo jaghatastasthuṣasa patiṁ samayā viśvamā rajaḥ |
sapta svasārah suvitāya sūryaṁ vahanti harito rathe ||

Lord of each single head, of fixt and moving things, equally through the whole expanse,
The Seven sister Bays bear Surya on his car, to bring us wealth and happiness.

10. Rv-7.67,8: एकस्मिन् योगे भुरणा समाने परि वां सप्त सरवतो रथो गात | न वायन्ति सुभ्वो देवयुक्ता ये वां धूर्षु तरणयोवहन्ति ||

ekasmin yoghe bhuraṇā samāne pari vām **sapta sravato** ratho ghāt |
na vāyanti subhvo devayuktā ye vām dhūrṣu taraṇayovahanti ||

With one, the same, intention, ye swift movers, o'er the **Seven Rivers** hath your chariot travelled.

Yoked by the Gods, your strong steeds never weary while speeding forward at the pole they bear you.

11. Rv-8.24,27: य रक्षादंहसो मुचद यो वार्यात सप्त सिन्धुषु | वधर्दासस्य तुविन्मण नीनमः ||

ya ṛkṣādamaḥaso mucad yo vāryāt **sapta sindhuṣu** | vadhardāsasya tuvinṛmṇa nīnamah ||

Who will set free from ruinous woe, or Arya on the **Seven Streams**:

O valiant Hero, bend the Dasa's weapon down.

12. Rv-8.54.4: पूषा विष्णुर्हवनं मे सरस्वत्यवन्तु सप्त सिन्धवः | आपो वातः पर्वतासो वनस्पतिः शर्णोतु पृथिवी हवम ||

pūṣā viṣṇurhavanam me sarasvatyavantu **sapta sindhavaḥ** | āpo vātaḥ parvatāso vanaspatiḥ śṛṇotu pṛthivī havam ||

May Pusan, Visnu, and Sarasvati befriend, and the **Seven Streams**, this call of mine:

May Waters, Wind, the Mountains, and the Forest-Lord, and Earth give ear unto my cry.

13. Rv-8.69,7: उद यद बरध्नस्य विष्टपं गर्हम इन्द्रश्च च गन्वहि | मध्वः पीत्वा सचेवहि तरिः सप्त सख्युः पदे ||

ud yad bradhnasya viṣṭapam ghr̥ham indraś ca ghanvahi |

madhvaḥ pītvā sacevahi triḥ **sapta sakhyuḥ** pade ||

14. Rv-8.69, 12: सुदेवो असि वरुण यस्य ते सप्त सिन्धवः | अनुक्षरन्ति काकुदं सूर्य्य सुषिराम इव ||

sudevo asi varuṇa yasya te **sapta sindhavaḥ** | anukṣaranti kākudaṁ sūryyam suṣirām iva ||

15. Rv-8.96,1: अस्मा उषास आतिरन्त याममिन्द्राय नक्तमूर्याः सुवाचः | अस्मा आपो मातरः सप्त तस्थुर्भ्यस्ताराय सिन्धवः सुपाराः ||

asmā uṣāsa ātiranta yāmamindrāya naktamūrmyāḥ suvācaḥ |

asmā āpo mātaraḥ **sapta tathurn̐bhyastarāya sindhavaḥ** supārāḥ ||

For him the Mornings made their courses longer, and Nights with pleasant voices spake to Indra.

For him the Floods stood still, the **Seven Mothers, Streams** easy for the heroes to pass over

16. Rv-8.72,7: दुहन्ति सप्तैकामुप दवा पञ्च सर्जतः | तीर्थे सिन्धोरधि सवरे ||

duhanti **saptaikāmupa** dvā pañca sṛjataḥ | tīrthe **sindhoradhi** svare ||

17. Rv-9.54,2: अयं सूर्य इवोपद्रुगयं सरांसि धावति | सप्त परवता दिवम ||

ayam sūrya ivopadr̥ghayam sarāṁsi dhāvati | **sapta pravataā** divam |

In aspect he is like the Sun; he runneth forward to the lakes,

Seven currents flowing through the sky.

18. Rv-9.66,6; तवेमे सप्त सिन्धवः परशिषं सोम सिस्त्रते | तुभ्यं धावन्ति धेनवः

taveme sapta sindhavaḥ praśiṣaṃ soma sistrate | tubhyaṃ dhāvanti dhenavaḥ ||

O Soma, these Seven Rivers flow, as being thine, to give command:
The Streams of milk run forth to thee.

19. Rv-9.66,8: समु तवा धीभिरस्वरन हिन्वती: सप्त जामयः | विप्रमाजा विवस्वतः ||

samu tvā dhībhīrasvaran hinvatīḥ sapta jāmayaḥ | vipramājā vivasvataḥ ||

Driving thee in Vivasvan's course, the Seven Sisters with their hymns
Made melody round thee the Sage.

20. Rv-9.92,4: तव तये सोम पवमान निण्ये विश्वे देवास्त्रय एकादशासः | दश सवधाभिरधि सानो अव्ये मर्जन्ति तवा नद्यः सप्त यहीः

tava tye soma pavamāna niṇye viśve devāstraya ekādaśāsaḥ |

daśa svadhābhiradhi sāno avye mṛjanti tvā nadyaḥ sapta yahvīḥ ||

In thy mysterious place, O Pavamana Soma, are all the Gods, the Thrice-Eleven.
Ten on the fleecy height, themselves, self-prompted, and seven fresh rivers, brighten and adorn thee.

21. Rv-1.32,12: अश्व्यो वारो अभवस्तदिन्द्र सर्के यत तवा परत्यहन देव एकः |
अजयो गा अजयः शूर सोममवास्त्रुजः सर्तवे सप्त सिन्धून ||

yajayo ghā ajayaḥ śūra somamavāsrjaḥ sartave sapta sindhūn ||

nāsmā vidyun na tanyatuḥ siṣedha na yāṃ mihamakirad dhrāduniṃ ca |

A horse's tail wast thou when he, O Indra, smote on thy bolt; thou, God without a second,
Thou hast won back the kine, hast won the Soma; thou hast let loose to flow the Seven Rivers.

22. Rv-1.34,8: तरिर अश्विना सिन्धुभिः सप्तमात्रिभ्यः तरय आहावास तरेधा हविष कर्तम |
तिस्रः पृथिवीर उपरि परवा दिवो नाकं रक्षेथे द्युभिर अकुभिर हितम | |

trir aśvinā sindhubhiḥ saptamātr̥bhis traya āhāvās tredhā haviṣ kṛtam |
tisraḥ pṛthivīr upari pravā divo nākaṃ rakṣethe dyubhir aktubhir hitam ||

Thrice, O ye Asvins, with the Seven Mother Streams; three are the jars, the triple offering is prepared.
Three are the worlds, and moving on above the sky ye guard the firm-set vault of heaven through days and nights.

23. Rv-1.35,8: अष्टौ वय अख्यत ककुभः पृथिव्यास तरी धन्व योजना सप्त सिन्धून |
हिरण्याक्षः सविता देव आगाद दधद रत्ना दाशुषे वार्याणि ||

aṣṭau vy akhyat kakubhaḥ pṛthivyās trī dhanva yojanā sapta sindhūn |
hiraṇyākṣaḥ savitā deva āghād dadhad ratnā dāśuṣe vāryāṇi ||

The earth's eight points his brightness hath illumined, three desert regions and the Seven Rivers.
God Savitar the gold-eyed hath come hither, giving choice treasures unto him who worships.

24. Rv-1.71,7: अग्निं विश्वा अभि पर्क्षः सचन्ते समुद्रं न सरवतः सप्त यद्हीः | न जामिभिर्वि चिकिते वयो नो विदा देवेषु परमतिं चिकित्वान् ||

aghniṃ viśvā abhi prkṣaḥ sacante samudraṃ na sravataḥ sapta yadvīḥ |
na jāmibhirvi cikite vayo no vidā deveṣu pramatiṃ cikitvān ||

All sacrificial viands wait on Agni as the Seven mighty Rivers seek the ocean.

Not by our brethren was our food discovered: find with the Gods care for us, thou who knowest.

25. Rv-1.102,2: अस्य शरवो नद्यः सप्त बिभ्रति दयावाक्षामा पृथिवी दर्शतं वपुः |

अस्मे सूर्याचन्द्रमसाभिचक्षे शरद्धे कमिन्द्र चरतो वितर्तुरम ||

asya śravo nadyaḥ sapta bibhrati dyāvākṣāmā pṛthivī darśataṃ vapuḥ |
asme sūryācandramasābhicakṣe śraddhe kamindra carato vitarturam ||

The Seven Rivers bear his glory far and wide, and heaven and sky and earth display his comely form.

The Sun and Moon in change alternate run their course, that we, O Indra, may behold and may have faith

26. Rv-1.141,1: पर्क्षो वपुः पितुमान् नित्य आ शये दवितीयमा सप्तशिवासु मात्रुः |

तर्तीयमस्य वर्षभस्य दोहसे दशप्रमतिं जनयन्त योषणः ||

prkṣo vapuḥ pitumān nitya ā śaye dvitīyamā saptaśivāsu mātṛṣu |
tṛtīyamasya vṛṣabhasya dohase daśapramatiṃ janayanta yoṣaṇaḥ ||

Wonderful, rich in nourishment, he dwells in food; next, in the seven auspicious Mothers is his home.

Thirdly, that they might drain the treasures of the Bull, the maidens brought forth him for whom the ten provide.

27. Rv-1.164,2: इमं रथमधि ये सप्त तस्थुः सप्तचक्रं सप्त वहन्त्यश्वाः |

सप्त सवसारो अभि सं नवन्ते यत्र गवां निहिता सप्त नाम ||

imaṃ rathamadhi ye sapta tasthuḥ saptacakraṃ sapta vahantyaśvāḥ |
sapta svasāro abhi saṃ navante yatra ghavāṃ nihitā sapta nāma ||

The seven who on the seven-wheeled car are mounted have horses, seven in tale, who draw them onward.

Seven Sisters utter songs of praise together, in whom the names of the seven Cows are treasured

28. Rv-1.191.14: तरिः सप्त मयूर्यः सप्त सवसारो अगुवः | तास्ते विषं वि जभ्रिर उदकं कुम्भिनीरिव |

triḥ sapta mayūryaḥ sapta svasāro aghruvaḥ | tāste viṣaṃ vi jabhrira udakaṃ kumbhinīriva ||

So have the peahens three-times-seven, so have the maiden Sisters Seven

Carried thy venom far away, as girls bear water in their jars.

29. Rv-10.43, 3: विषूद्विन्द्रो अमतेरुत कषुधः स इद रायो मघवावस्व ईशते |

तस्येदिमे परवणे सप्त सिन्धवो वयोवर्धन्ति वर्षभस्य शुष्मिणः ||

viṣūvṛdindro amateruta kṣudhaḥ sa id rāyo maghavāvasva īsate |
tasyedime pravaṇe **sapta sindhavo** vayovardhanti vṛṣabhasya śuṣmīṇaḥ ||

- # From indigence and hunger Indra turns away: Maghavan hath dominion over precious wealth.
These the **Seven Rivers flowing** on their downward path increase the vital vigour of the potent Steer.

30. Rv-10.49,7: अहं **सप्त सरवतो** धारयं वर्षा दरवित्त्वः पृथिव्यांसीरा अधि |
अहमर्णासि वि तिरामि सुक्रतुर्युधा विदम्नवे गातुमिष्टये ||

ahaṁ **sapta sravato** dhārayaṁ vṛṣā dravitnvaḥ pṛthivyāṁsīrā adhi |
ahamarṇāsi vi tirāmi sukraturyudhā vidammanave ghātumiṣṭaye ||

- # Bull over all the streams that flow along the earth, I took the **Seven Rivers** as mine own domain.
I, gifted with great wisdom, spread the floods abroad: by war I found for man the way to high success.

31. Rv-10.67,12: इन्द्रो मह्ना महतो अर्णवस्य वि मूर्धानमभिनदर्बुदस्य | अहन्नहमरिणात **सप्त सिन्धून्** देवैर्द्यावापृथिवीप्रावतं नः ||

indro mahnā mahato arṇavasya vi mūrdhānamabhinadarbudasya |
ahannahimariṇāt **sapta sindhūn** devairdyāvāpṛthivīprāvatam naḥ ||

- # Indra with mighty strength cleft asunder the head of Arbuda the watery monster,
Slain Ahi, and set free the **Seven Rivers**. O Heaven and Earth, with all the Gods protect us.

32. Rv-10.104,8: सप्तापो देवीः सुरणा अमृक्ता याभिः सिन्धुमतर इन्द्रपूर्भिः |
नवतिं सरोत्या नव च सरवन्तीर्देवेभ्यो गातुम्ननुषे च विन्दः ||

saptāpo devīḥ suraṇā amṛktā yābhiḥ sindhumatara indrapūrbhit |
navatiṁ srotyā nava ca sravantīrdevebhyo ghātummanuṣe ca vindaḥ ||

- # The way to bliss for Gods and man thou foundest, Indra, **seven lovely floods**, divine, untroubled,
Wherewith thou, rending forts, didst move the ocean, and nine-and-ninety flowing streams of water.

II. Five Tribes/Races/Peoples/Regions :

1. Rv-2. 2,10: वयमग्ने अर्वता वा सुवीर्यं ब्रह्मणा वा चितयेमा जनानति | अस्माकं द्युम्नमधि पञ्च कर्षिषूच्चा सवर्णशुशुचीत दुष्टरम ||

vayamagne arvatā vā suvīryaṁ brahmaṇā vā citayemā janānati |
asmākaṁ dyumnamadhi **pañca kṛṣṭiṣūccā** svarṇaśuśucīta duṣṭaram ||

- # Agni, may we show forth our valour with the steed or with the power of prayer beyond all other men;
And over the **Five Races** let our glory shine high like the realm of light and unsurpassable.

2. Rv-3.37,9: इन्द्रियाणि शतक्रतो या ते **जनेषु पञ्चसु** | इन्द्र तानि ता वर्णे ||

indriyāṇi śatakrato yā te **janeṣu pañcasu** | indra tāni tā vṛṇe ||

- # O Satakratu, powers which thou mid the **Five Races** hast displayed- These, Indra, do I claim of thee.

3. Rv-3.59,8: मित्राय पञ्च येमिरे जना अभिष्टिशवसे | स देवान विश्वान बिभर्ति ||

mitrāya **pañca yemire janā** abhiṣṭiśavase | sa devān viśvān bibharti ||

All the **Five Races** have repaired to Mitra, ever strong to aid, For he sustaineth all the Gods.

4. Rv-6.11,4 : अदिद्युतत सवपाको विभावाग्रे यजस्व रोदसी उरुची | आयुं न यं नमसा रातहव्या अञ्जन्ति सुप्रयसं पञ्च जनाः ||

adidyutat svapāko vibhāvāghne yajasva rodasī urūcī |

āyum na yaṁ namasā rātahavyā añjanti suprayasaṁ **pañca janāḥ** ||

Bright hath he beamed, the wise, the far-refulgent. Worship the two widespreading Worlds, O Agni, Whom as the Living One rich in oblations the **Five Tribes**, bringing gifts, adorn with homage.

5. Rv-6.46,7 : यदिन्द्र नाहुषीष्वानोजो नर्मणं च कर्षिषु | यद वापञ्च कषितीनां द्युम्नमा भर सत्रा विश्वानि पौंस्या ||

yadindra nāhuṣīṣvānojo nṛmṇaṁ ca kṛṣṭiṣu |

yad vā**pañca kṣitīnāṁ** dyumnāmā bhara satrā viśvāni pauṁsyā ||

All strength and valour that is found, Indra, in tribes of Nahusas, and all the splendid fame that the **Five Tribes** enjoy, Bring, yea, all manly powers at once.

6. Rv-6.61,12: तरिषधस्था सप्तधातुः पञ्च जाता वर्धयन्ती | वाजे-वाजे हव्या भूत ||

triṣadhassthā saptadhātuḥ **pañca jātā** vardhayantī | vāje-vāje havyā bhūt ||

Seven-sistered, sprung from threefold source, the **Five Tribes'** prosperer, she must be Invoked in every deed of might.

7. Rv-7.75,4 : एषा सया युजाना पराकात पञ्च कषितीः परि सद्यो जिगाति |

अभिपश्यन्ती वयुना जनानां दिवो दुहिता भुवनस्यपत्नी ||

eṣā syā yujānā parākāt **pañca kṣitīḥ** pari sadyo jighāti |
abhipaśyantī vayunā janānām divo duhitā bhuvanasyapatnī ||

She yokes her chariot far away, and swiftly visits the lands where the **Five Tribes** are settled, Looking upon the works and ways of mortals, Daughter of Heaven, the world's Imperial Lady.

8. Rv-7.79,1: वयुषा आवः पथ्या जनानां पञ्च कषितीर्मानुषीर्बोधयन्ती | सुसन्दिग्भरुक्षभिर्भानुमश्रेद वि सूर्यो रोदसी चक्षसावः ||

vayuṣā āvaḥ pathyā janānām **pañca kṣitīr**mānuṣīrbodhayantī |

susandrghbhirukṣabhirbhānumaśred vi sūryo rodasī cakṣasāvaḥ ||

Rousing the lands where men's **Five Tribes** are settled, Dawn hath disclosed the pathways of the people.
She hath sent out her sheen with beauteous oxen. The Sun with light hath opened earth and heaven.

9. Rv-5.32, 2: एकं नु तवा सत्पतिम पाञ्चजन्यं जातं शर्णोमि यशसं जनेषु |

तम मे जॄभ्र आशसो नविष्ठं दोषा वस्तोर हवमानास इन्द्रम | |

ekaṃ nu tvā satpatim **pāñcajanyaṃ** jātaṃ śṛṇomi yaśasaṃ janeṣu |
tam me jaghṛbhra āśaso naviṣṭhaṃ doṣā vastor havamānāsa indram ||

I hear that thou wast born sole Lord of heroes of the **Five Races**, famed among the people.
As such my wishes have most lately grasped him, invoking Indra both at eve and morning.

10. Rv-5.35,2: यद इन्द्र ते चतस्रो यच छूर सन्ति तिस्रः | यद वा पञ्च कषितीनाम अवस तत सु न आ भर | |

yad indra te catasro yac chūra santi tisraḥ | yad vā **pañca kṣitīnām** avas tat su na ā bhara ||

Indra, whatever aids be thine, four be they, or, O Hero, three,
Or those of the **Five Tribes** of men, bring quickly all that help to us.

11. Rv-8.9,2 : यदन्तरिक्षे यद दिवि यत पञ्च मानुषाननु | नर्मन्तद धत्तमश्विना | |

yadantarikṣe yad divi yat **pañca mānuṣānanu** | nṛmṇantad dhattamaśvinā ||

All manliness that is in heaven, with the **Five Tribes**, or in mid-air, Bestow, ye Asvins, upon us.

12. Rv-8.32,22 : इहि तिस्रः परावत इहि पञ्च जानानति | धेना इन्द्रावचाकशत ||

ihi tisraḥ parāvata ihi **pañca janānati** | dhenā indrāvacākaśat ||

Over the three great distances, past the **Five Peoples** go thy way, O Indra, noticing our voice.

13. Rv-9.65,23 : य आर्जिकेषु कर्त्तवसु ये मध्ये पस्त्यानाम | ये वा जनेषुपञ्चसु ||

ya ārjikeṣu kṛtvasu ye madhye pastyānām | ye vā **janeṣupañcasu** ||

Those pressed among Arjikas, pressed among the active, in men's homes, Or pressed among the **Races**
Five-

14. Rv-9.66,20 : अग्रिरषिः पवमानः पाञ्चजन्यः पुरोहितः | तमीमहेमहागयम ||

aghnirṣiḥ pavamānaḥ **pāñcajanyaḥ** purohitaḥ | tamīmahemahāghayam ||

Agni is Pavamana, Sage, Chief Priest of all the **Races Five**: To him whose wealth is great we pray.

15. Rv-9.92,3: पर सुमेधा गातुविद विश्वदेवः सोमः पुनानः सद एति नित्यम्।

भुवद विश्वेषु काव्येषु रन्तानु जनान यतते पञ्च धीरः।

pra sumedhā ghātuvid viśvadevaḥ somaḥ punānaḥ sada eti nityam |

bhuvad viśveṣu kāvyeṣu rantānu janān yatate pañca dhīraḥ ||

Shared by all Gods, most wise, propitious, Soma goes, while they cleanse him, to his constant station.
Let him rejoice in all his lofty wisdom to the Five Tribes the Sage attains with labour.

16. Rv-9.101,9: य ओजिष्ठस्तमा भर पवमन शरवाय्यम् | यः पञ्चचर्षणीरभि रयिं येन वनामहै ||

ya ojiṣṭhastamā bhara pavamana śravāyāyam | yaḥ pañcacarṣaṇīrabhi rayiṁ yena vanāmahai ||

O Pavamana, bring the juice, the mightiest, worthy to be famed,
Which the Five Tribes have over them, whereby we may win opulence.

17. Rv-1.117,3: रषिं नरावंहसः पाञ्चजन्यं रबीसादत्रिं मुञ्चथो गणेन।

मिनन्ता दस्योरशिवस्य माया अनुपूर्वं वर्षणा चोदयन्ता।।

ṛṣiṁ narāvaṁhasaḥ pāñcajanīyam ṛbīśādatrīṁ muñcatho ghaṇena |

minantā dasyoraśivasya māyā anupūrvam vṛṣaṇā codayantā ||

Ye freed sage Atri, whom the Five Tribes honoured, from the strait pit, ye Heroes with his people,
Baffling the guiles of the malignant Dasyu, repelling them, ye Mighty in succession.

18. Rv-10. 45,6: विश्वस्य केतुर्भुवनस्य गर्भ आ रोदसी अप्रणाज्जायमानः।

वीळुं चिदद्रिमभिनत परायज जना यदग्रिमयजन्त पञ्च।।

viśvasya keturbhuvanasya gharbha ā rodasī aprṇājjāyamānaḥ |

vīḷum cidadrimabhinat parāyaṇ janā yadaghnimayajanta pañca ||

Germ of the world, ensign of all creation, be sprang to life and filled the earth and heavens.
Even the firm rock he cleft when passing over, when the Five Tribes brought sacrifice to Agni.

19. Rv-10.53,4: तदद्य वाचः परथमं मसीय येनासुरानभि देवासाम | ऊर्जाद उत यज्ञियसः पञ्च जना मम होत्रं जुषध्वम् ।।

tadadya vācaḥ prathamam masīya yēnāsuraṇabhi devāśāma |

ūrjāda uta yajñiyasaḥ pañca janā mama hotraṁ juṣadhvam ||

This prelude of my speech I now will utter, whereby we Gods may quell our Asura foemen.
Eaters of strengthening food who merit worship, O ye Five Tribes, be pleased with mine oblation.

20. Rv-10.53,5: पञ्च जना मम होत्रं जुषन्तां गोजाता उत येयज्ञियासः।

पथिर्वी नः पार्थिवात् पात्वं असोऽनतरिक्षं दिव्यात् पात्वस्मान ।।

pañca janā mama hotraṃ juṣantāṃ ghojātā uta yeyajñiṣāḥ |
pṛthivī naḥ pāṛthivāt pātvaṃaso'ntarikṣaṃ divyāt pātvasmān ||

May the **Five Tribes** be pleased with mine oblation, and the Cow's Sons and all who merit worship.
From earthly trouble may the earth protect us, and air's mid realm from woe that comes from heaven.

21. Rv-10.55,2: महत तन नाम गुह्यं पुरुस्प्रग येन भूतं जनयो येनभव्यम् |

परत्नं जातं जयोतिर्यदस्य परियं परियाः समविशन्त पञ्च ||

mahat tan nāma ghuhyaṃ purusprgh yena bhūtaṃ janayo yenabhavyam |
pratnaṃ jātaṃ jyotiryadasya priyaṃ priyāḥ samaviśanta pañca ||

Great is that secret name and far-extending, whereby thou madest all that is and shall be.
The **Five Tribes** whom he loveth well have entered the light he loveth that was made aforetime.

22. Rv-10.60,4: यस्येक्ष्वाकुरुप वरते रेवान मराय्येधते | दिवीवपञ्च कर्ह्यः ||

yasyekṣvākuruḥ vrata revān marāyyedhate | divīvpañca kṛṣṭayah ||

Him in whose service flourishes Iksvaku, rich and dazzling-bright. As the **Five Tribes** that are in heaven.

23. Rv-10.119,6 ; नहि मे अक्षिपच्चनाछान्तसुः पञ्च कर्ह्यः | कुवित ... ||

nahi me akṣipaccanāchāntsuḥ pañca kṛṣṭayah | kuvit ... ||

Not as a mote within the eye count the **Five Tribes** of men with me: Have I not drunk of Soma juice?

In case, the Priests had no connection with the terms, **Sapt-Sindhu** and the **Five Tribes**, then Why were the composers of **Rigved**, so specific about them during the period of the **Early Mandalas**?

Observations:

1. Presence of the terms related to **Seven rivers** in all Early Mandalas manifests that the Priests were familiar with **Sapt-Sindhu** region since beginning of the rigvedic period.
2. Use of the phrases connected with **Five Tribes** in all Early Mandalas conveys that, the Priests were aware of **Panch Jati/Jana** who would also be residing in **Sapt- Sindhu** region.

Conclusion:

Above observations make it crystal clear that during the composition of **Early Mandalas** of **Rigved**, the **Priests/Bharatas**, and the **Five Tribes** lived separately but in the **Sapt-Sindhu** region. But the most important aspect is that, the composers of all Early Mandalas have revealed real names of the rivers (Sapt-Sindhus), and the tribes as well, in their compositions, only when they came in contact with these characters.